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Margaret Rath
145 Glenn Garry
St. Louis 37, Mo.

Ceramics MONTHLY

Volume 7, Number 4

April • 1959

50 cents per copy

in this issue of **CM**

Letters	6
Answers to Questions	8
Pic of the Month	10
Enameler's Column by Kathe Berl	11
Suggestions from our Readers	12
Itinerary	13
Show Time: Creative Crafts Exhibition	14
Watch Your Feet! by Didier Journeaux	15
Field Trips for Ceramics by Lee Levy	20
Carve Greenware & Make A Mask by Phyllis Cusick	23
Enameling: Lustre Crackle by Jim Kreiter	24
An Ornate Fruit Bowl by Don Wood	25
Underglaze Series: Repeat Motifs demonstrated by Marc Bellaire	28
Strictly Stoneware: Glaze Making Materials (Part 7) by F. Carlton Ball	32
CeramActivities	35
Hobby Shows & Summer Workshops	37
Index to Advertisers	38

ON OUR COVER: A lively charm is displayed in the group of stoneware bottles by Loris Love Suite. These little bottle-figures range in size from 10-3/4" to 11-1/2" in height and are decorated in tans, blues and white. Miss Suite received top award for this group in the Creative Crafts Show featured on page 14.

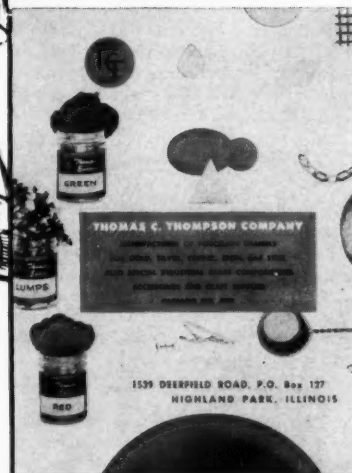
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Letters

This column is for CM readers who have something to say—be it quip, query, comment or advice. All items sent in must be signed; names will be withheld on request. Send letters to: The Editor, Ceramics Monthly, 4175 N. High St., Columbus 14, Ohio.

"PAINT A TABLETOP"

I thoroughly enjoyed your underglaze article on painting a tile tabletop by Marc Bellaire. I have tried decorating across a series of tiles but have never met with good success. Invariably one or more of the tiles would chip or flake, or fire badly, and the entire set is ruined. This article, however, sparked my interest again and another tile-painting project is in progress . . . I'll let you know how I make out this time.

NANCY R. CHESSMAN
New York City

. . . If one looks carefully at the photograph in the ad by "House of Ceramics" on page 3 of your March issue, there seems to be a large mural on the front of the building. Is this a ceramic mural and if so can you give any details about it . . . Reading the article on the tile tabletop made me wonder . . .

J. R. LUDLOW
Denver, Colo.

This is a ceramic mural 16½ feet wide and 4 feet high; 256 tiles, 6 inches square, went into its construction. It was painted by Marc Bellaire on a commission by the owners of House of Ceramics, Mr. and

Mrs. William Dunbar. A feature article on this mural, in which full details were given, appeared in the June, 1957 issue of CM.—Ed.

. . . I have just read your excellent article on the tile tabletop and I would like to ask a question about the glazing of the sides of the tiles . . .

JEAN PARDINA
Jamestown, Calif.

Sorry not to have clarified this point in the article. The sides should be left unglazed. Glaze will build up in different thicknesses and when the tiles are put together they may not fit properly. If the assembled set of tiles is not to be framed, the outside edges could be brushed with glaze to give a more finished look. I would not attempt to wipe the edges free from glaze; the small amount that might accumulate from over-spraying would not prove disturbing in any way.—Ed.

WHAT ABOUT SCULPTURE?

It has been a long time since you had an illustrated article on clay sculpture. I recall several simple articles for children; however, nothing in the area of sculpture that would compare with some of your

hand building and wheel throwing articles.

Whenever I see the name of Edris Eckhardt in your table of contents I turn excitedly to the article, knowing that she is one of the country's leading sculptors. So far she has ignored her own field . . . what is in the offing? . . .

MARILYN TAYLOR
St. Louis, Mo.

Articles on sculpture are in the works including one on hollow building by Edris Eckhardt—in the step-by-step, how-to-do-it photo technique you ask about. This will appear within the next couple of months.—Ed.

KILNS FOR HOBBYISTS?

I would like to pursue ceramics as a personal hobby and I wonder if home-size kilns are available and if there is any special wiring or other installation required.

MRS. L. B. LA ROSA
New Haven, Conn.

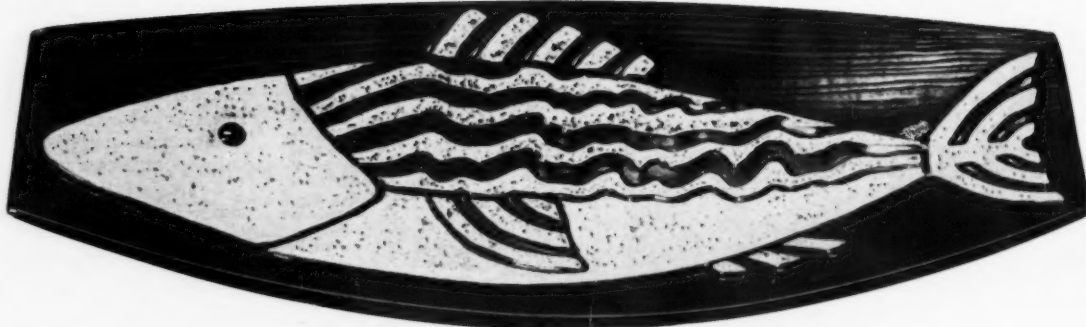
. . . I am interested in purchasing a small hobby kiln for home use . . . Can you tell me where I might be able to inquire about them?

MRS. EUGENE FELLING
Davenport, Iowa

The above letters are included to prove that there are still a few uninitiated into our wonderful world of ceramics. Of course, most good ceramists already know that there are excellent home-size electric kilns available that can be plugged into any electrical outlet and which do not require any more installation than a Mixer. Regarding whom to contact—just check the CM advertising section.—Ed.

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by Dick Duncan



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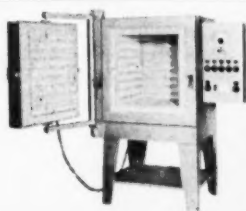
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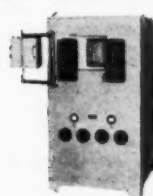
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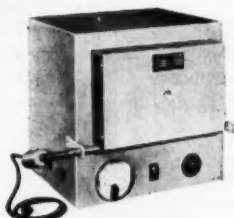
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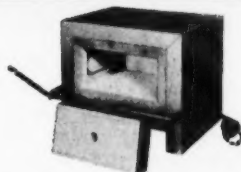
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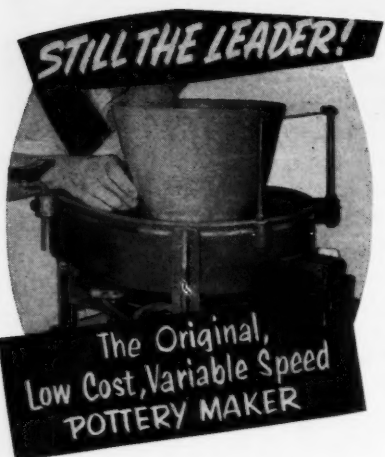
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Q *Answers to* Questions

Conducted by the CM Technical Staff

Q What is meant by "salt-glazed" ware, how does it work, and can you give me a recipe?—N. E. D., Detroit, Mich.

Salt-glazing is a special technique which can be done only in a gas-fired kiln. While the ware is being fired, common salt is thrown in the fireboxes at just the right temperature. The heat makes the salt vaporize; the vapor attacks the pottery (and also the kiln); and a glazed effect is produced on the surface of the ware. The entire inside of the kiln becomes coated with the salt glaze so kilns are usually set aside exclusively for salt-glazing. It is impossible to salt-glaze in an electric kiln because the vapors would immediately attack and destroy the electrical elements.

Q In making cloisonne enamels we have not had much success in sticking the wire to the shape and having it stay there. We have been told that you can stick it down using one of the enameler's gums but it pops off in the kiln. Can you help?—E. D., Quebec, Can.

You cannot fuse metal to metal by a gum. Gum is an organic matter and, therefore, burns away in the kiln leaving nothing but ashes. Ashes cannot hold anything to anything! A simple way to attach the wires is to first cover the copper with a thin layer of enamel and fire it. If you lay wires on the enamel and put it back into the kiln the enamel will soften and the wires will sink down and will be held in place. Of course there are many more details, but this is the general idea.—KATHE BERL.

Q I am a studio instructor and have been receiving complaints about pinholes in the finished pieces. We use commercial glazes on greenware and fire only once, eliminating the cost of bisque firing. Can you help us retain our one-fire procedure and still eliminate pinholes?—P. D., Cleveland, O.

You might try a variety of casting slips to see if some will pinhole less than others. There are some perfectly workable bodies and glazes for one-fire procedure. If pinholes persist you can seal the greenware before glazing by painting on a very fine-grained slip or engobe. This should be a dense-firing, fine-grained slip that will fill or seal the pinholes in the clay.

Another cause for pinholes is a glaze that is very stiff at its maturing temperature in the kiln. In other words, tiny bubbles might form on the surface and because of the very viscous nature of the glaze they will not heal properly. Selecting a glaze that flows better at high temperature and applying it slightly heavier may also prove to be a solution.

Q I have been mixing my own slip by starting with a prepared body and adding deflocculant (sodium silicate plus soda ash). I have been getting a very heavy settling on the bottom of the jars in which I store it; the slip scums heavily while it is poured in the mold and is setting up; the molds are becoming stained with yellow; some of the greenware has a yellow stain on the edges when it dries. Can this be caused from too much electrolyte and if so how can the slip be neutralized. Our water is quite hard in this area but I have had many successful batches before.—Mrs. C. W., Los Angeles, Calif.

(Continued on Page 33)

CERAMICS MONTHLY

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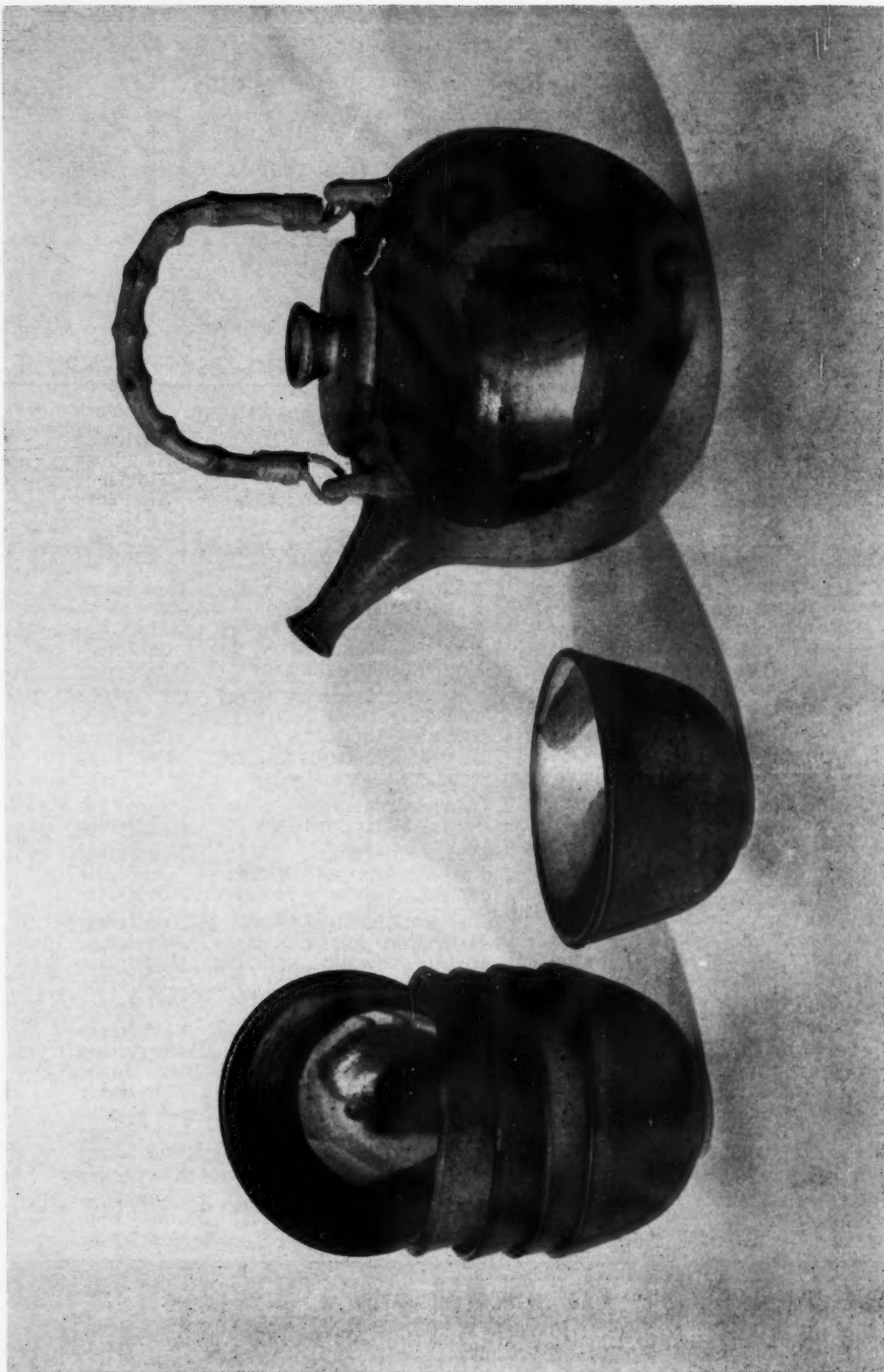


Photo: Courtesy of the Detroit Institute of Arts and it is $7\frac{3}{4}$ " in diameter. The cups are $2\frac{1}{2}$ " high with a diameter of $4\frac{1}{2}$ ". Miss Takaezo was born in our "50th State" and studied at the University of Hawaii, the Honolulu Academy of Art and Cranbrook Academy of Art (Mich.). She is currently on a year's leave of absence from the Cleveland Institute of Art where she is an instructor. A story on the Michigan Show appears on page 35.

CM's Pic of the Month: Prize-winning stoneware tea set by Miss Toshiko Takaezo of Honolulu, won the Founders Society Purchase Prize at the Thirteenth Annual Exhibition of the Michigan Artists-Craftsmen. The teapot and six cups have a brown body with brushed and spattered decoration in blue and black. The glaze is a transparent matt. Including the bamboo handle, height of the pot is $8\frac{3}{4}$ "



Shaping Enamel Pieces While Still Hot

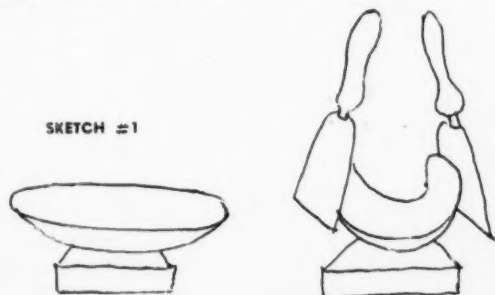
During firing, both copper and glass become soft; but copper needs a much higher temperature than glass to soften. At the temperature we employ to make enamel melt and fuse with the metal base, the copper changes from rigid to flexible; and, if all goes well, in practically no time after the piece is taken from the kiln, the enamel has hardened, the copper stiffened up again and the piece is in the same shape as when placed in the kiln.

Sometimes it does not work so well and a piece can get out of shape in the kiln. A flat piece can warp, a domed one sink in, a round one look more-or-less free form, etc. This is not exactly a pleasure but could be worth some trouble.

If we act with *great speed* when the piece is taken out of the kiln it will still be soft enough to be put back into shape. We need a plain slab of stone or marble (something flat that cannot burn), two spatulas or putty knives and a good flat-bottomed weight (bench anvil or even a flat iron). A warped flat piece is quickly picked up from the firing rack with the spatulas, flopped on the flat surface and just as quickly weighted down. The weight stays in place until the piece is cooled off. A misshapen round tray or a domed piece that has sunk in is flopped upside down on the stone, the dent is straightened out by pressure of the spatula. In all these cases if you have taken too much time through lack of experience and the piece has cooled off too quickly for your tempo, it can be put back in the kiln and the procedure repeated until the piece is perfect.

All these are cures and remedies for sick pieces and the only way to fix them back to health. We say "Thank you" to the patron saint of enameling that an enamel stays pliable for a short moment after firing.

SKETCH #1



There is another feature to this shaping of enamel pieces while still hot. We can change it to something completely different from the original shape, something more glamorous. Any tray, *when still hot*, can be made into a sort of cradle shape by taking a spatula in each hand, and with even pressure, squeeze toward the center (see sketch 1). You can bend up on three spots, too, which makes an even more interesting piece.

(Continued on Page 12)

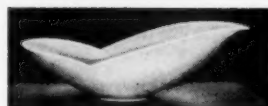
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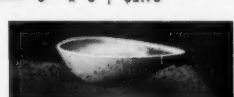


#34 — Pond Lily 10" Plate (unusual, rare 5-leaf design) \$3.75



#33 — Cutaway free form bowl. May also be used for hanging planter. 12" x 4" x 5", \$5.90.

#32 — Embossed folded edge centerpiece (modern pond lily design) 12" x 10" x 1 1/2", \$7.50



#32 — A — Candleholder to match #32. Approx. 3" x 3", \$2.75



#35 — Gawkly - Pete pitcher. 8 1/2" x 5 1/2", \$6.10

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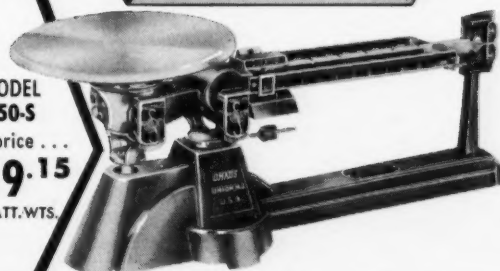
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Suggestions

from our readers

Hint For Goofers

I goofed by forgetting to put holes in the back of two plates for hanging while they were still unfired. I had them fired then had to drill the holes with an electric drill. It was taking too long so I decided to wet the plates. The holes went through in no time.

—Emily Jennings, Pittsburgh, Pa.

Keep Areas Glaze-Free

When making ceramic beads, pendants or anything which must be glazed on all sides and suspended in the kiln through a hole, apply wax resist with a very small brush inside the holes from each side before glazing. The holes remain free of glaze and you save many beads which might be lost by sticking to the wire in firing.

—Gladden Studios, Detroit, Mich.

Tile-Warpage Prevented

Use grog in the clay then lay a piece of oil cloth, shiny side down, on the floor. Take a large ball of clay and throw it on the oil cloth. Lift it carefully keeping finger impressions out of the center part to avoid air pockets. Keep throwing the ball of clay, first on one side, then the other until it is quite flat. Place it on the table and finish flattening with the rolling pin. Cut shallow grooves on the under side of the tile and dry on a flat surface. I haven't had a warped tile since I began following this method.

—Ruth Hoss, Enon, Ohio

(Continued on Page 31)

ENAMELING: Shaping While Hot

(Continued from Page 11)

You ask why these pieces were not shaped before they were enameled. They could be, but there are occasions when the "shaping while hot" business is of great advantage—for people who have not much practice in having the enamel stay on a slant surface; or when the swirling technique is used; or when lumps or threads have been applied. By shaping while still hot your work can be done on a shallow base and nothing can slide down the slanted surface for you.



SKETCH #2

Also, if you want a piece taller than the firing chamber of your kiln you can bend it while hot and this will get you out of the dilemma without the help of a magician.

Flat pieces can be shaped quickly into any possible shape. If you pick up a strip on both ends with pliers and quickly twist into curls and coils and spirals, for jewelry or sculpture, you have pieces you would have a hard time trying to enamel on both sides in the ordinary way (see sketch 2). To do this for the first time needs a great deal of courage and it is adventurous when you try it—but you'll have lots of fun and good results. ●

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Itinerary

Send show announcements early—WHERE TO
SHOW: three months ahead of entry date;
WHERE TO GO: at least six weeks before
opening.

WHERE TO SHOW

NEW YORK, BUFFALO
May 16-17

The Western Chapter of the New York
State Ceramic Ass'n., Inc. will hold
their 7th Annual Amateur Competitive
Ceramic Exhibit at the Buffalo Museum
of Science, Humboldt Pkwy. Any
amateur is eligible for competition if he
enters through a member studio of the
Chapter. For further information write to
Guy H. Moore, Corresponding Secy.,
122 Crestwood Avenue, Buffalo 16.

NEW YORK, DOUGLSTON
May 17-29

Art League of Long Island 29th Spring
National Show. All artists eligible.
Media: oil, watercolor, graphics, sculp-
ture. Fee: \$5 for non-members. Jury;
prizes. Deadline for work: April 25.
For additional information write F. R.
Ferryman, 44-21 Douglaston Pkwy.

OHIO, TOLEDO
May 3-24

The Toledo Area Artists will hold their
41st annual exhibition at the Toledo
Museum of Art. Entries in all recognized
art media. Jury. Entry fee \$3. Cash,
special awards, purchase prizes. Dead-
line for work April 11. For additional
information write June Albright, cor-
responding secretary, Toledo Federation of
Art Societies, 2635 Gunkel Blvd.

TEXAS, BEAUMONT
May 10-29

Eighth Annual Exhibition of the Beau-
mont Art Museum. Open to residents of
Louisiana, Mississippi and Texas. Media
includes ceramic sculpture. Fee \$5. Jury;
purchase prizes. Entry cards due April
8; work due April 10. Write Beaumont
Art Museum, 2675 Gulf St.

WISCONSIN, WAUSAU
May 3-17

Marathon County Historical Society
Exhibition. Open to residents and for-
mer residents of Marathon county. All
media. Jury; purchase prizes. No fee.
Work due April 22-24. For additional
information write Edward T. Schoen-
berger, 403 McIndoe St.

WHERE TO GO

ALABAMA, MONTGOMERY
April 24-26

The second statewide Ceramic Exhibit
sponsored by the City Recreation De-
partment. At the Cloverdale Community
Center.

CANADA, MONTREAL
through April

Biennial exhibition "Canadian Ceramics
of 1959" sponsored by the Canadian

(Continued on Page 30)

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EARTHENWARE bowl by Cile Mercer, took top award in ceramics. Decorated in blue gray. Diameter 11 1/2"; height 4 1/2".

Show Time:

Creative Crafts Exhibition

THE THIRD Biennial Exhibition of Creative crafts was held last fall in the foyer of the Natural History Building, Smithsonian Institution, Washington, D. C. It was open to all crafts; residents of the District of Columbia, Maryland and Virginia were eligible.

The Creative Crafts Show is sponsored by the Ceramic Guild of Bethesda, Cherry Tree Textile Designers, Clay Pigeons Ceramic Workshop, Designer-Weavers, Potomac Craftsmen and The Kiln Club of Washington.

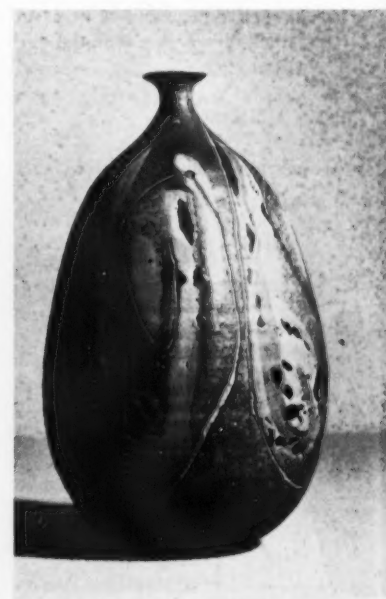
Out of 465 entries, 148 pieces were selected for exhibition. Judging the

show were David R. Campbell, vice-president of the American Craftsmen's Council (N.Y.); Adelyn Breeskin, Director of the Baltimore Museum of Art; and Olin Russum, designer-craftsman of Monkton.

Winning top honor for ceramic sculpture was Loris Love Suite, for a group of bottles (see cover; also details on page 5). Other prizes went to Cile Mercer, Sonia Gordon and Elee Hodgson. The enameling award was given to Gwendolyn Anderson for "Maturity", an enamel on steel plaque. Photos taken by Fremont Davis of some of the prize-winning ceramics are shown. •

IRON-RED vase by Eleanor Hodgson received third prize. Incised lines with blue and turquoise color splashes over iron-red background. Height 8".

STONEWARE Storage Jar by Sonia Gordon was awarded second prize. The piece has a combed texture and was decorated in black and tan. Height 6".



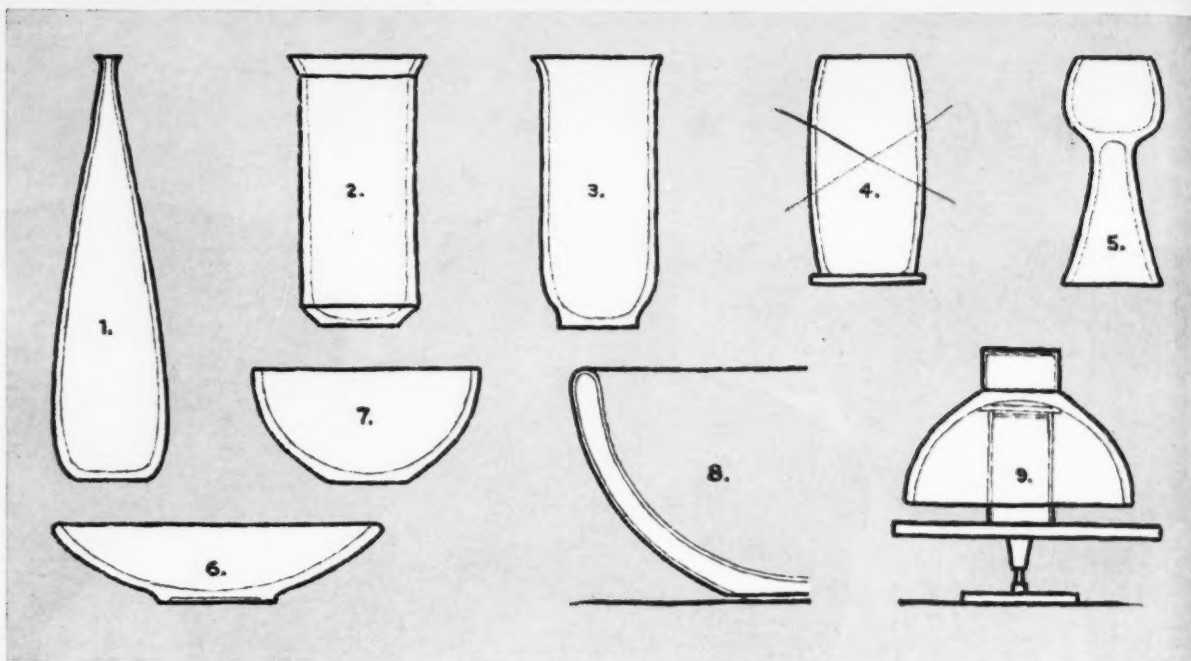


WATCH YOUR FEET!

by DIDIER JOURNEAUX

POTTERS ARE NATURALLY led to think of the world as containing two kinds of things. These are, in order of decreasing importance: (A) Pots, that is, anything of clay; (B) Non-Pots. Pots are one step lower than humans and like them, stand on feet. Like human feet, pots' feet are generally out of plain sight, come in many funny shapes, and are often given pretty much of a beating rather than proper care. Shaping the foot is, most of the time, the last operation performed on a wheel-thrown pot before it is fired. But the foot was hidden in the clay while the rest of the pot was being made. If, after the pot is trimmed, it shows that the foot should be where no clay has been left for it, the potter has three choices: scrap the pot; waste a lot of time building a new foot; or end up with a queer-looking pot. The moral is—think about the foot when you start if you want to end up with an orthopedic pot. Have the clay for the foot in the right place after the clay ball has been opened and before you pull it into a cylinder. Bear in mind that the foot is intimately tied up in many ways with the other parts of the pot. Morphologically, the foot may be merely the undefined bottom part of the pot, but it becomes more in-

(Please turn the Page)



WATCH YOUR FEET . . .

interesting if it has its own outline more or less distinct from the outline of the body of the pot.

Esthetically, both foot and lip emphasize the shape of the pot, and should be pretty recognizably related to it to accomplish their purpose. As a corollary, the style of the foot should relate to the style of the lip. A stiff foot seems out of place with a graceful lip, or a massive foot with a delicate lip, and vice versa.

Organically, however, there is a vast difference between the foot and the lip. A pot is a sort of hollow column. The lip may be viewed as separating the outside surface of the pot from the inside surface; or separating the pot from a lid, a bouquet of flowers, a lamp shade, or just the empty space above it. The foot separates the outside surface from the flat support on which it is generally resting, an entirely different problem of composition. You may prefer to think of it as joining rather than separating but that does not seem to alter the problem to be solved.

Functionally, if it rests on a base, the foot supports the pot and should more or less successfully resist its tipping over.

Dimensionally, the width of the foot, compared to that of the pot, may be the same, or greater, but more often smaller. In tall bottles and cylindrical vases a foot as wide as the pot is desirable for stability and is satisfying to look at (*Fig. 1*). If less stability is acceptable some constriction may be imposed on the foot to make it distinct. A simple sharp-edged bevel (*Fig. 2*) reminds of the solidity of rock. One with a double curve (*Fig. 3*) recalls the activity of plant life.

Protruding feet are, of course, the most stable but they must be used with great discretion. The abruptly flaring foot (*Fig. 4*) for example, is entirely out of tune

with the pot which is gradually constricted in its lower half. As a result the foot anchors the pot to the table in a most unpleasant manner.

A protruding foot is inherent in stemware, which is uncommon in clay, probably because it is tricky to make. For practical reasons the stem is thick and hollow and forms part of the foot—in fact, stemware may be mostly foot (*Fig. 5*). This gives ample room for a pleasing transition between the bowl and the foot.

In low pots a narrow foot is common and is more graceful than a broad one. To some extent it gives the pot the feeling of floating on air or of growing out of the table in the manner of a rose bush. To meet reasonable stability requirements, however, it is wise to make the foot at least one-third of the greatest width of the pot (*Fig. 6*).

Structurally, the foot contributes more or less to the rigidity of the pot. A spherical pot does not depend too much on it as it is difficult to deform even when it becomes somewhat plastic in the kiln. On the contrary, it is no trick at all to make a thin cylinder become oval. If its foot is thin and rests on a warped shelf during firing, it tends to conform to the shelf when reaching stoneware temperature. This in turn is likely to make the pot warp. This may be avoided either by building a rigid foot or by firing the pot with a lid on its unglazed lip.

The foot is also expected to manfully withstand a heap of abuse, whereas nobody is surprised at the lip chipping from a casual encounter with a faucet, the sink or the floor. Still the foot should not be so heavy as to upset the balance of the pot. Users resent having to struggle with bottles and pitchers to pour the contents.

The foot is often the victim of poor judgment in applying runny glazes on the body. The excess may run down and turn the foot into a shapeless blob at the best, and weld it fast to the kiln at the worst.

Stoneware pots are usually dry-footed. That is, the surface resting on the shelf is supposedly free of glaze. In that respect, pots spray-glazed by beginners fall into two classes: (A) Pots with dirty feet—these may be cleaned with water and strong language, or else left unfired; (B) Pots with clean feet—these are collector's items. The kiln loader's fond eye follows them with nostalgia as they sink into the anonymity of the kiln load.

It is axiomatic that, where it is in plain sight, the inside surface of a pot should be as well shaped as the outside surface. Very often it isn't, because it is not practical to trim the defects out of it. The beginner who would right away make a pot worth keeping would be wise to tackle first a simple shape, such as the spherical bowl of (Fig. 7). Its lip is as simple as can be, so it can be made with the simplest kind of foot—just a flat bottom. The foot may be as thin as $\frac{1}{8}$ " in the middle when it is thrown. When the bowl pops off the bat the side is trimmed to the least thickness the potter's skill will allow, which is seldom below $\frac{1}{8}$ ". The foot may be tooled or scraped a little to make it slightly concave so it won't rock and roll on the table.

You may prefer to leave it flat. If you used a beat-up bat its scars will be molded into the foot. To erase them throw a few drops of water on a flat piece of glass laid on the table and rub the foot on the wet surface for a few seconds. Take the bowl away from the glass as soon as you stop rubbing or else it will stick and won't come off without damage.

When glaze is applied to the bisqued bowl it should

not reach clear to the table. If it did it would stick to the shelf in the kiln. A thin glaze that does not boil violently may safely reach within $\frac{1}{32}$ " from the table (Fig. 8). But as the foot of the bowl is slanting, the distance between the edge of the glaze and the edge of the foot must measure considerably more than $\frac{1}{32}$ ". A slip glaze that forms spots in a cover glaze by boiling through it will have to be kept back still farther.

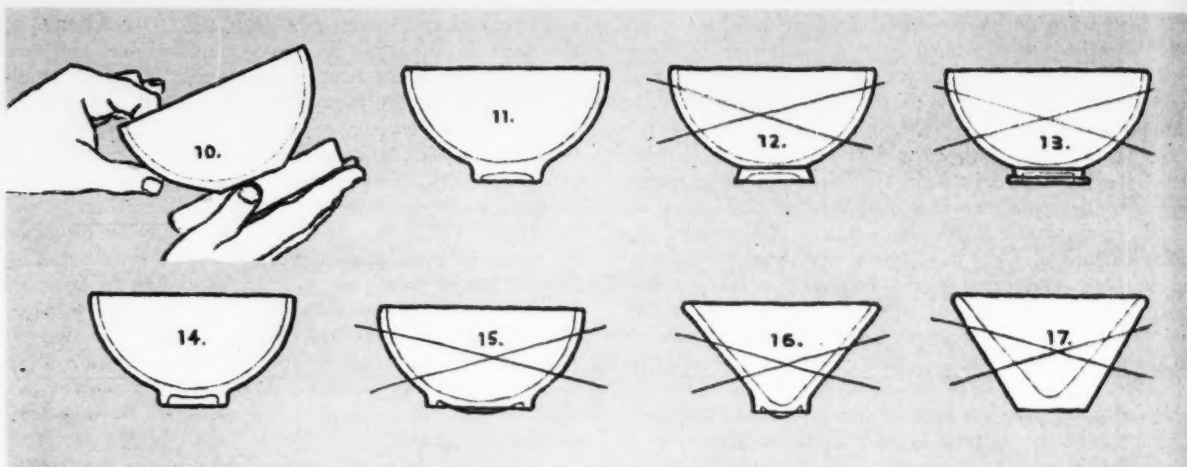
To keep the foot free of glaze it may be protected by a coat of wax, applied by dipping or brushing. This may be hot beeswax, hot petroleum wax or an emulsion of petroleum wax in water. The latter has to dry before glaze is applied, but heat cannot be used for that. It melts the wax which soaks into the porous bisque. Even when dry the wax emulsion does not do a perfect job. Glaze drops remain on the wax and must be wiped off with a wet sponge.

The bowl may be glazed first on the inside. To glaze the outside by spraying set the bowl upside down on a tin can topped by a piece of rag and supported on a banding wheel (Fig. 9). Instead of wax a tin can may be used for shielding the foot from the glaze spray. This can be a problem as can manufacturers are uncooperative in making cans to fit your pots. A tin can with the bottom removed may be slit and squeezed to a smaller diameter. A sheet of plastic rolled into a tube may be held to the needed size by rubber bands. Paper will do for a single job. If one thing does not work don't let that stump you; just try something else.

Glaze may also be allowed to get on the foot as long
(Please turn the Page)

"LIKE THEIR CREATORS, pots stand on feet—which are usually out of plain sight, come in many funny shapes, and are often given pretty much of a beating."





WATCH YOUR FEET . . .

as it is somehow removed before firing. If it is very thick, scrape most of it off with a knife but be careful not to chip off any glaze that should stay on the bowl next to the foot. This may be done while the bowl is still on the banding wheel; but it is not enough—the foot must be cleaned clean.

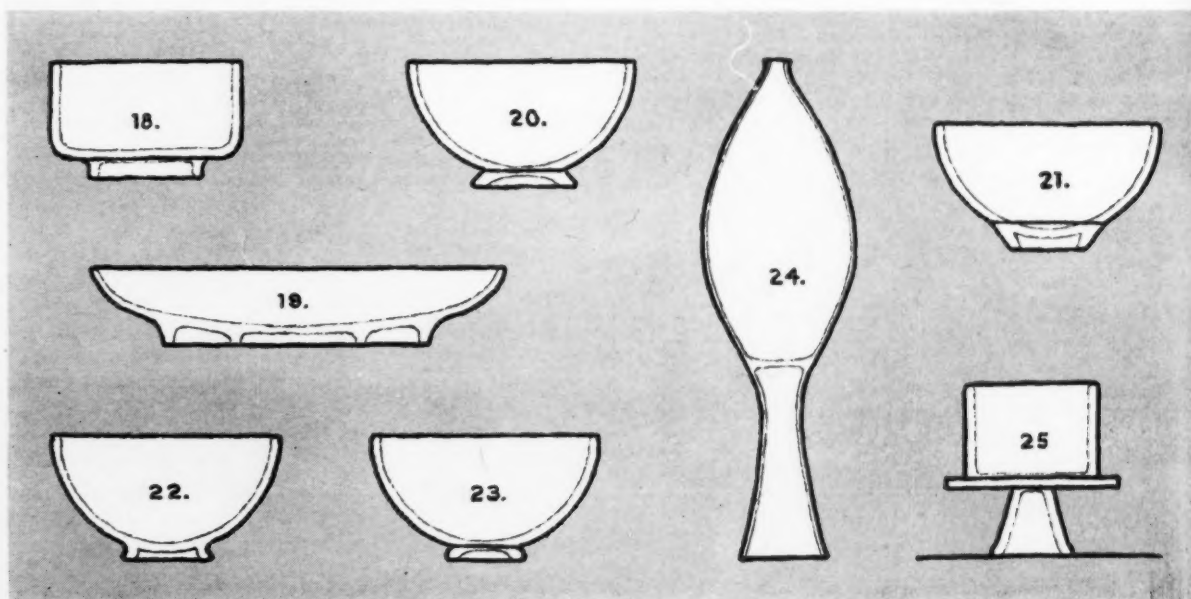
Rubbing the foot vigorously on a clean piece of carpeting tacked to a board is one way of doing it. The foot sinks into the short nap of the carpeting which brushes the glaze off the foot and a narrow band up the side as well.

As some glazes dry pretty hard, it is often easier to remove the excess by sponging. Doing it as it should be done is just a matter of common sense. The cardinal principle is that the foot gets no cleaner than the water

you use and the sponge that applies it. The tendency is to wring a sponge practically dry, crimp the corner into a point, and rub it on the foot like an eraser chasing a comma on the typewriter. This spreads the glaze around as much as it removes it. After such a treatment the foot may indeed look clean while it is still wet, but when it dries it shows a film of glaze.

What the excess glaze needs is to be flushed away. Better stand near a running faucet or a large pail of reasonably clean water. Hold the bowl right side up or at an angle so you can see the foot. Rub the foot with a very wet, nearly dripping plastic sponge held flat under the foot in the palm of your hand. Rinse the sponge time and again.

Apply only slight pressure at first, rubbing until you see a narrow band of bare clay on the side of the bowl. If necessary, increase the pressure to make the sponge bulge a little more against the side of the bowl (*Fig. 10*).



Look at the sponge—as long as it shows glaze the foot cannot possibly be clean. When the sponge comes off clean look at the nice, clean foot and enjoy it.

The same bowl may be made more rigid and graceful without much more difficulty by providing a foot ring (Fig. 11). This means first of all that when you open the clay ball you have to leave a greater thickness of clay at the bottom of the hole— $\frac{1}{2}$ " to $\frac{3}{4}$ " will do. When trimming, keep the outside shape of the foot simple. In stoneware avoid a sharp edge (Fig. 12) or a thin edge (Fig. 13). If it did not chip in the green stage it may very well in the bisque and has a good chance of doing so in regular use. Of course, eggshell porcelain is something else; it is so light that it calls for a delicate foot and its fragility is taken for granted anyway.

Trim the foot inside the foot ring as thin as you dare. Make it either concave as in Fig. 11 or convex, following the inside surface of the bowl as in Fig. 14. Be sure that the foot ring is high enough to avoid having the bowl resting on a bump in the middle as in Fig. 15. Ridiculous, did you say? Of course it is, but I see it being done all the time and not always by beginners either.

This is especially apt to happen if you must make a bowl with a conical inside surface (Fig. 16). An alternative of this defect is the foot of Fig. 17, which turns the bowl into a lethal missile. So, after the bowl is trimmed give the foot a long, hard, searching, jaundiced look. Do not merely hold it in front of your face, but think of all the things that could be wrong with it before it is too late to correct them.

Lay a ruler across the foot ring. If the surface within the foot ring comes within $\frac{1}{8}$ " of the ruler it is safer to plan not to glaze it. Even if the clearance is over $\frac{1}{8}$ " it better not be glazed with a slip glaze that boils through a cover glaze so as to avoid accidents in glaze firing.

Another simple form of bowl is the Japanese tea bowl of Fig. 18. The foot of this bowl may be a straight cylinder with rounded edges. If the foot is made too low the bottom of the bowl will come so close to the shelf that it will have to be left unglazed. In large flat bowls two or three foot rings may be provided to prevent the bottom of the bowl from sagging in the kiln (Fig. 19). Unless the shape of the lip prevents it the foot may flare outward (Fig. 20) or taper inward (Fig. 21). It

may have a concave outline (Fig. 22) or a convex one (Fig. 23).

Dishes usually have a broad foot supporting relatively little weight. Their foot may have a rounded surface, which is easier to make than a flat surface. In taller pots, however, the foot ring is smaller and carries a more concentrated weight. A flat surface is then a must to avoid gouging the tables in your home.

Sometimes, in a tall piece the foot is very tall and flimsy. It may even be thrown separately (Fig. 24). When the pot is fired to stoneware, the foot shrinks and creeps on the shelf. It may then warp or crack, unless it is set on a slab which shrinks with it and pulls it together.

The foot rings of pots are occasionally notched for different reasons. Bernard Leach reports that the foot rings of Korean tea bowls were notched to hold the cords tying them for shipment. Often the foot ring is almost as broad as the pot in tall bottles, vases, lamp bases and planters. Notching the foot ring can be an excellent way of giving wings to a massive-looking foot. From the standpoint of firing, however, this is pure mayhem. If the foot is greatly weakened it had better be set on a slab for firing.

Lids too are pots and may be said to have feet with all their built-in problems. Worse yet, a lid that warps in firing may no longer fit the lip of its pot. For that reason, if you can stand an unglazed edge, better fire the lid in place on the pot. With proper precautions, they will not stick together.

A pretty chunky lid resting on its rim should not warp noticeably. Of course, its rim must be left unglazed for firing. If you must have a glazed rim build the lid so that it can be supported away from the rim. If the finial is circular, the lid can be fired upside down (Fig. 25) by leaving the edge of the finial unglazed. This is a specially handy trick for firing lids having deep, flimsy flanges without having to bother with slabs to support them.

Thus well-built feet are more work than may appear necessary at first blush. But if ceramics is to be fun, something must be accomplished; and nothing worthwhile is achieved without work, even if it feels like play. ●

"FEET NEED not be merely the undefined bottom part of a pot. They can do wonderful things for pottery—like make them seem to float on air or grow out of the table in the manner of a rose bush."



FIELD TRIPS for C

by LEE LEVY



YEARS AGO, conventional methods of education required that children be limited to the classroom and the three "R's." Modern education, on the other hand, encourages a broader educational horizon. Diversified cultural and educational opportunities are offered through our public school systems, and efforts are made to relate outside activities to classroom subjects.

The upper grades here in Levittown have shop facilities, and ceramics is part of the prescribed curriculum in these grades. In the lower grades, however, ceramics frequently is introduced through a field trip or a classroom session.

For several years, my husband and I have made many trips to the public schools, at the request of teachers, to conduct special ceramic projects. These projects were so successful that soon there were more requests than our time allowed.

Two years ago, we built our studio and initiated the field trip idea. Since that time, more than 2,000 local school children have tried their hands at creative ceramics or copper enameling.

Our studio, which accommodates 30 people comfortably, is available to grade school teachers in the area for the purpose of combining field trips and workshop projects for their classes. The teachers feel that these trips are very worthwhile since they usually are co-ordinated with classroom studies.

A field trip is not just a casual affair. It is a working, participative experience. I feel that this exposure to clay broadens the children's field of study, gives them the benefit of a clay experience, and achieves for them a sense of great accomplishment. For many children, it also sparks the beginning of a continuance of clay work.

These field trips have the additional benefit of mass exposure to ceramics on a sound educational basis. *The trips have resulted in a widespread interest in ceramics and have stimulated the PTA groups in three of our elementary schools to raise funds to provide for three kilns and supplies so that ceramics may be pursued in the schools.*

We have a large 20' x 33½' area in our studio and also a smaller 7' x 10' L-shaped area. The smaller area

contains water facilities, kilns, firing racks and storage. The main work area occupies more than two-thirds of the larger room and is furnished with four sturdy 3' x 7' work tables. Seating facilities consist of 24 steel stools, adjustable for height, and two benches. During the day, windows provide ample light for all work, while fluorescent lighting supplies illumination for dull days and night work.

The general atmosphere of the room is cheerful and bright. A variety of hand-built pottery, wheel-thrown ware, sculpture, mosaic work and copper-enameled pieces are attractively displayed around the room. The children are allowed to pick up and feel the pottery as well as look at it. Books, magazines and various illustrative material is readily available for reference when needed.

Since the innovation of the field trip project, we have had an increased interest from teachers in surrounding communities; from various children's groups—including 4-H, Brownie groups, Boy Scouts, Girl Scouts, Cerebral Palsy and similar organizations; and many adult groups as well.

Arrangements for field trips are made with us by the classroom teacher. The teachers and art teachers initiate the field trip on a classroom basis, and the teacher and I make all the necessary arrangements. The teacher obtains parental permission, in writing, for the children to leave the classroom for the trip. In cases where the school is beyond walking distance, the teacher arranges for a school bus to transport the children. Bus arrangements are made so that the field trip is scheduled at a time when buses are available.

Usually the groups consist of approximately 30 children. Of course, smaller groups would be most desirable. This would allow a free floating situation in which the children could get their own clay from the crocks, and provide their own water and tools. In view of the size of the groups and the time available, all setting up is done by us before the lesson begins. Balls of clay are prepared ahead of time, water bowls are at the tables, work mats are in place, and a few basic tools are on each table.

We try to establish a relaxed, informal atmosphere. The studio lesson is scheduled for approximately 90 minutes, and we dispense with much of the technical aspects pertaining to ceramics. Each lesson is geared specifically to the interest and comprehension of the children involved. In preliminary discussions with the teacher, we decide whether the studio lesson should be related to a current classroom subject.

Frequently, I find that I must precede the studio lesson with some studying of my own so I will be on

CLAMICS

*Studio operator
and elementary teacher
work together
to co-ordinate clay
projects with
classroom studies*



familiar ground when I work with the children. If the class is studying about the American Indians, as is often prescribed in the fourth grade curriculum, we talk briefly and simply about Indian pottery. We explain that it was customary for the Indian squaw to make the pottery and cooking utensils, as well as prepare the food.

The children always are encouraged to participate, and to further motivate their interest, we ask for suggestions and ideas about how we could represent the Indians through our clay. The lesson continues with the children making a variety of things which include bowls, dishes, model canoes, tepee tents, totem poles, masks, animals and jewelry. In one classroom the children made an Indian village and, during the supplementary lesson at the studio, they provided inhabitants for their village.

Another class recently studied the surface of the earth, and we correlated the classroom study by briefly discussing clay which constitutes an important part of the earth's surface. We discussed how clay is formed through the weathering process, and why it is found in a variety of colors. In the studio, we show the children that clay removed from the earth may be red in color and, when it is fired, it may be pink, gray or almost white. We substantiate this with samples of fired and unfired clays.

If the teacher is interested in pursuing this topic further, we provide her with samples and other materials which can be used to implement a classroom lesson. At our studio, the children learn some basic facts about clay—that it is plastic, that the plasticity is gone forever once it is subjected to the heat of the kiln,

and that clay has infinitely more uses than they could begin to imagine.

We discuss various methods of working clay — pressing, pounding, extruding, pulling, carving and adding. Following this discussion about this material of the earth, the children are eager to get their hands into it and explore its possibilities for themselves.

After a group decides what it would like to make, we encourage them to make animals and people with sturdy legs so they will stand properly after firing. We tell them not to worry about making exact likenesses of animals . . . that it is more important to convey an idea rather than make an exact reproduction of a particular animal. If they are making bowls or dishes, we urge that they make them deep enough to be useful and sturdy enough to be practical. If they are making pitchers, we suggest a comfortable handle and a pouring spout that pours. We emphasize rounded edges for drinking cups and mugs. And, if the children are determined to add to the family collection of ash trays, we advise them to make their pieces large enough to hold several cigar stubs and perhaps a pipe.

In all cases, we encourage the use of the objects they make since this gives maximum gratification to the work and completes their experience.

Since working with "wet clay" is a new experience for most children, we ask them to close their eyes and handle the clay. Then we ask them to tell us how it feels. Comments are spontaneous, enthusiastic, and honest, reflecting a variety of emotional responses. "It's cold . . . it's wet . . . it's sticky . . . it feels like mud . . . squish

(Please turn the page)



THE CHILDREN always are encouraged to participate in the discussions; and to offer suggestions and ideas. Author Lee Levy is shown in the foreground.

... FIELD TRIPS FOR CERAMICS (continued)

... it's mushy ... it feels good ... it feels messy." These are among the comments volunteered. Some children compare red clay to chocolate pudding; still others to dirt.

We make a special point to explain and demonstrate each phase of the work simply so that the entire process is within the comprehension of even first graders. We show them clay in its moist state, when it is air dried,



PROUDLY he displays his finished piece among the others. The pieces shown here represent the children's representation of a Norwegian village.

when it is once fired, and when it is decorated and glazed. We do not expect the children to understand anything that is not *carefully explained* to them.

Since it is not feasible to complete the projects in a single studio session, it is understood that the work will be continued in the class room with the help of the teacher. We provide the teacher with commercial underglaze colors, paint pans, and an assortment of inexpensive brushes. When the children's pieces are dry enough to transport, they are picked up at the studio and brought to the school. The children decorate them and they are returned to us for firing. Our fee is nominal and includes the use of the studio for the field trip, materials and firing.

When time allows, I draw the potter's wheel into the center of the room and demonstrate "another method of working with clay." Mouths drop open and eyes stare in wonderment. I throw for them until the school bus pulls up to take my young friends back to their classrooms. Buzzing with enthusiastic comments, the children depart talking about this wonderful "stuff" called clay ... the *special* oven that is hotter than the kitchen stove ... and the magic wheel that makes things.

I have been fortunate to teach ceramics at many levels and to all age groups. It is a gratifying experience! But the greatest satisfaction and pleasure comes from the children and the knowledge that, although this field trip project may have been the first clay experience for many, it seldom is the last. Next year they will return again—a year older, and a grade higher, but just as enthusiastic. •

Carve Greenware & MAKE A MASK

by PHYLLIS CUSICK

CARVING OF GREENWARE is an excellent way to create your own shapes without necessarily starting with a ball of plastic clay. The shapes that lend themselves particularly to this idea are the rather popular flat forms. If you study these basic shapes you will be astonished at the many ideas that you will be able to work out.

The project as shown here is a combination of greenware carving and glaze inlay. Here are some general suggestions.

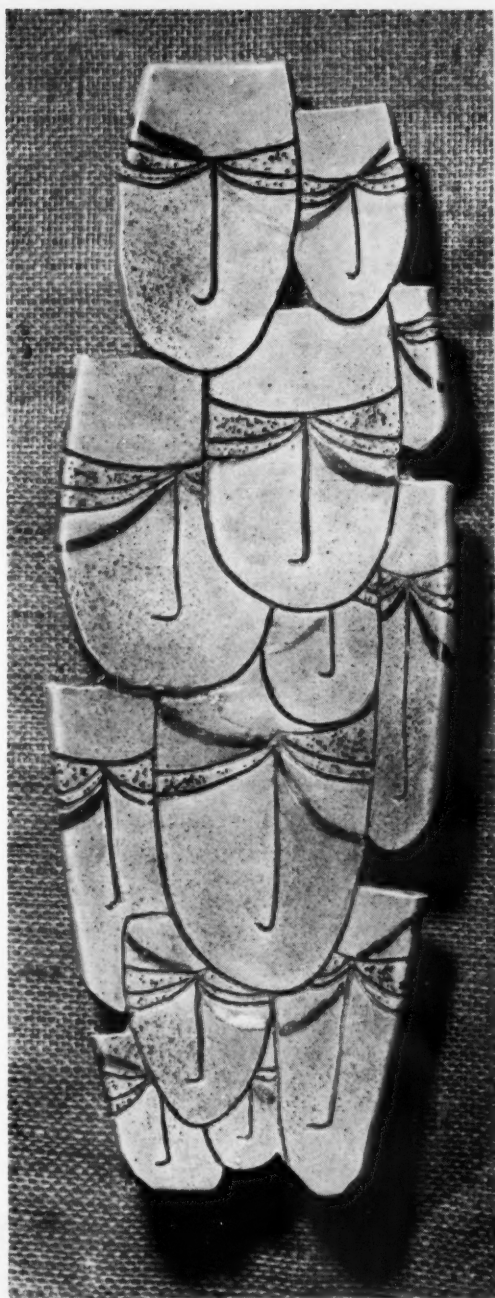
1. Pour the casting quite heavily so that the edges are thick enough for carving. A thin casting will be brittle and quite difficult to cut. Clean the mold lines when the casting is leather hard. If you are making a piece for hanging, pierce the holes now.

Trace or sketch your design on the clean face of the casting.

2. Using a sawblade cutter, carve the edges around the heads, making clean, smooth cuts. Avoid forcing the blade as it may break the casting; however, leather-hard greenware usually carves easily. If you carve dry greenware spray it thoroughly beforehand and keep dampening it as you work. Now scratch into the pencil sketch, making wide, clean cuts.

3. Decorating is next. I applied a turquoise blue glaze to the faces and a brown, speckled matt glaze to the eyes. I scratched all of the carved lines again to remove the excess glaze. Then a brown matt glaze was put on the back of the piece and it was fired. After firing I rubbed a dark color in the sgraffito lines which worked like magic as an accent and also helped tie the entire decoration together. Wide bands of gold were painted on the eye sections and the entire piece was lightly spattered with gold. It was then fired, this time to the gold temperature (around cone 019).

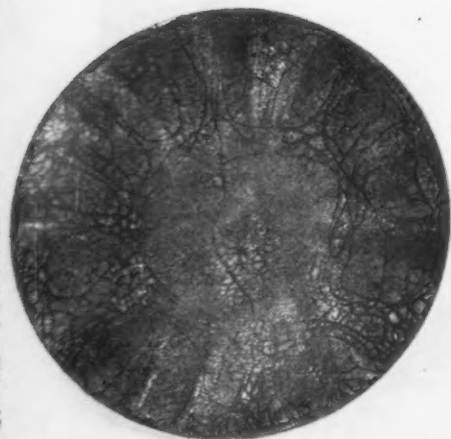
At the right, the finished piece is shown ready for hanging. It has a hand-carved appearance that gives it a look of individuality. It was fun to make too—involving a little more thought than the ordinary painting of greenware. ●



WALL HANGINGS are best made from flat shapes, thickly cast. First sketch the motif in pencil; then cut areas away with a saw-blade knife and scratch in the pencil lines deep enough to remain permanently. Decorate to your own taste and whim; you are bound to end up with a conversation piece—like the "mask" shown above.



JEWELRY takes to lustré crackle and vice versa. The delicate hairlines of gold are a pleasing decoration on earrings and scatter pins.



SUBTLE EFFECT on this round tray comes from dark colors under the gold.

LUSTRE CRACKLE

WHAT IT IS—WHAT IT DOES

demonstrated by JIM KREITER

THERE ARE many easy ways to produce colorful enameled pieces that are pleasing to look at. In fact, through the use of various commercially prepared materials you can completely eliminate the need for technique and thinking. But this is hardly to be recommended!

It is easy to fall into a rut and use materials that virtually make a decoration in themselves. No enamelist—whether a hobbyist or a professional—should deprive himself of these wonderful materials; but he is depriving himself of a great deal of potential if he doesn't learn to use them to the fullest advantage.

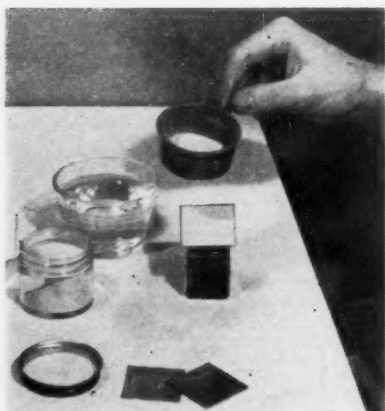
The technique described and demonstrated here, *lustre crackle*, falls into this category. It is one of the easiest enameling techniques to learn and it gives very interesting results. The entire procedure is as follows:

Your metal shape is counter-enameled; the face is enameled and fired as it would be in the ordinary way. The entire surface is then completely covered with a medium, very even coating of liquid bright gold. This is the regular gold that is used for china painting and other ceramic decorations. The piece is then fired again. During the firing the gold

crackles—that is, it breaks up into areas and shows hairlines of different lengths, shapes and widths. The color or colors enameled on initially will show through the gold crackle lines making an extremely interesting surface decoration. That is the entire procedure.

Shown here are a few simple lustre crackle ideas. It can be used effectively on jewelry as shown above. On the round ashtray at left it is used with dark colors to give a subtle effect. Below another idea is shown where the lustre crackle is used on a series of squares which can be put together to form an interesting box top. The squares below were initially enameled in different colors—black, grey and white, to heighten the interest.

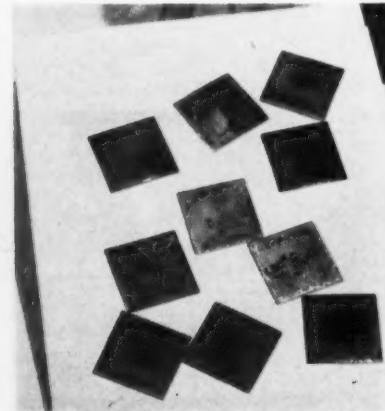
If you haven't used gold in your enamel or ceramic work there are a couple of precautions you will want to follow. Gold comes in tiny vials which are very easily knocked over. The gold is expensive so waste is to be avoided. Set the vial in a wad of clay or through a hole in a matchbox to hold it upright. Brushes can be cleaned in denatured alcohol. Gold doesn't need much heat—so avoid overfiring. Experiment initially until you find the right time and temperature. ●



SIMPLE PROCEDURE starts with counter-enameled, then applying the enamel to the face and firing in the usual way.



LIQUID BRIGHT gold is brushed on in an even coating and the piece refired. (Note the clay wad holding the tiny vial of gold.)



FINISHED squares (for a jewelry box top) show the interesting crackle effects on backgrounds of grey, white and black.

AN ORNATE FRUIT BOWL

by DON WOOD

THE HOBBY craftsman (and the professional) is an inventor. His original idea, however, is no more important than the methods he invents to give it form. To conceive the design is of no value without an idea of how it can be constructed.

(This thought was developed in the initial article in this series on Hand Building [November, 1956]; but I feel that it is worth exploring once again.)

As his experience accumulates a craftsman will find that inspiration for a design will often suggest its own method of construction. Conversely, a method of construction will often suggest a design. In any case the two—design and construction—are inseparable. Awareness of this fact is an important step toward realizing a successful design.

In observing beginning students and hobbyists at work, I have come to the conclusion that most people have an inherent good sense of design. The reason so many end results (whether the work is in clay, metal, wood or other mediums) look crude, tortured and generally ill-proportioned is because the individuals cannot convert their mental images into realities. They know what they want to make—they simply cannot make things come out right!

This is usually due to poor forming techniques, lack of inventive ingenuity, bad craftsmanship or to combinations of these difficulties.

How to end up with the desired finished product has been given primary thought in this series of articles.

Towards that end particular emphasis has been placed on *aids to forming*. If a clay bowl is to have the same shape as one of your aluminum mixing bowls, why not use the mixing bowl as a hump mold? If a pedestal or foot is to have the same general shape as a paper Dixie cup, why not use a paper dixie cup as the forming aid? These general thoughts led to something specific; namely the fruit bowl that is demonstrated here.

Ordinarily large pieces like this fruit bowl would require the use of rather stiff clay in order to avoid collapse. At best the bowl would have to be allowed to stiffen enough to support the foot pedestal before it could

be attached. In either case the possibility of cracking is increased because stiffer clay is harder to weld together into a homogenous mass; also, soft clay welded to stiffer clay causes strains during shrinkage which produces cracking.

Drying cracks and warping in the hand-building process can be virtually eliminated by building the piece quickly—all at one time—with fairly soft clay. The support lent to the clay by these building devices allows this piece to be built in about 45 minutes, with clay soft enough to weld easily.

You can follow the entire procedure through the text and accompanying photographs that follow.

(Please turn the Page)

A TAKE OFF on an ornate, antique compote, the bowl contrasts with the free shapes of the fruit to make a very pleasing spectacle.



Fruit Bowl . . .

1. Since this was to be a large piece I was concerned with the ultimate weight. To lighten it somewhat I added sawdust to the clay, wedging it in carefully before the slabs were rolled out. Of course, the sawdust burns out in the kiln leaving the body somewhat porous and noticeably lighter.

The metal mixing bowl was covered with one layer of aluminum foil to prevent the clay from sticking to the metal. This allows the removal of the metal form (when the clay has become leather hard and no longer needs extra support) so the clay can shrink normally in drying. Slabs of rolled-out clay are applied to the inverted bowl and pressed firmly into place.

2. The clay slabs are pounded together where they overlap one another with a wooden paddle and the entire piece of clay is rendered to an even thickness. The cord wrapped around the paddle prevents the clay from sticking to it.

3. The circle for the base of the pedestal was cut from a slab of clay with the aid of two different-size tin cans. Slip is painted on heavily so that it will ooze out the sides when the circle is pressed into place. The slip is made by mixing some of the same clay with an excess of water until a thick paste is formed.

4. A paper Dixie cup of the appropriate size is used as a support for the pedestal. The cup is rolled on its side on a slab of clay to imprint its pattern. The slab is cut along the impression and rolled into a cylinder around the cup. The ends are firmly welded together.

5. With the Dixie cup still inside, the clay cylinder is pressed into place with a flat block of wood. Here again a generous amount of slip was painted on the surfaces that were to be joined together. The Dixie cup, and the metal pan under the clay bowl afford excellent support so that considerable pressure can be applied for a firm bond. There shouldn't be any cracking apart here during drying or firing!

6. The base is completed by adding another thick ring. This was formed by cutting an elongated strip of clay and forming a circle of the required size then welding the ends together.



1. ALUMINUM foil on a mixing bowl makes the "hump mold" for the basic shape.



2. A PADDLE pounds the slabs of clay into one well-wedged mass.



6. ANOTHER ring is added to complete the foot, giving the desired height.



7. THE BOWL is removed after the entire piece has had a chance to stiffen.

If you wish you can use a form here such as a larger-size Dixie cup or any other circular form that can be removed easily. The Dixie cup is collapsed and removed from the pedestal before the foot rim is fixed into place. Thick slip again is used to assure a permanent bond.

7. With the whole piece fabricated the clay is allowed to stiffen evenly in the air until it can stand on the pedestal without collapsing. The metal bowl is removed carefully so as not to distort the clay. Then the aluminum foil is peeled from the inside.

8. To improve the proportions of the bowl a strip of clay was added to the top rim to make it a little higher and thicker. The heavy rim gave better balance to the foot rim and the flange at the joint of the bowl and pedestal. The thicker rim also helps prevent warping during firing and gives greater strength in use.

9. Decorative elements are added with "round cookies" cut with small tin cans and applied with thick slip. Actually the bowl appeared a little "lopsided" and seemed to demand the addition of something on its weak side; the spots brought the area up to strength. The spiral was cut into an area which bulged too much, thus toning down that locality a little. All of the decoration was done just before the clay became leather hard.

10. With the bowl leather hard and able to withstand handling it was painted with different colored slips. The large white areas were painted with an ordinary paint brush. (You should always use a brush which is in scale with the job.) The cookies and the inside of the bowl were painted black and the other decorations red, blue and green.

The completed, decorated piece is turned often so that it will dry evenly and avoid warping. It is best to



3. A CIRCLE of clay will support the pedestal; thick slip will prevent cracking.



4. THE PEDESTAL is started by wrapping clay around a Dixie cup.



5. THE FOOT is pressed into place; thick slip again is used at the joints.



8. A STRIP of clay is added around the lip to satisfy the esthetic needs.



9. CLAY COOKIES are added as decorative elements; other decoration is carved.



10. COLORED SLIPS are painted on, then glaze applied before final firing.

apply these slip decorations before the clay has completely dried. The higher the water content of the clay the easier the slip will flow when the decoration is brushed on. If the clay is completely dry when it is painted with slip, brush marks may show, particularly where they overlap.

The completed bowl, ready for glazing and firing, is shown at right.

A semi-transparent glaze which fires to a slightly milky-white cast was sprayed on. This lent brilliance to the colors and helped pull the design together. The slip and the glaze sealed the lightweight porous surface making the bowl impervious to water.

This bowl was meant to be a take-off on the rather ornate, antique fruit compotes we see in antique shops. The geometric forms of the bowl and the decoration contrast in a complimentary way. When filled, the bowl and the pleasing free forms of the fruit make a pleasant spectacle. ●



THE GEOMETRIC
forms of the bowl
and the decoration
contrast in a
complimentary way.

Beginners Projects: REPEAT MOTIFS

demonstrated by MARC BELLAIRE

BEGINNERS in underglaze painting are often stopped before they can really get started because they attempt decorations that are too advanced for them. This has a bad effect on morale; and all too often the novice will quit and turn to something else.

It is important, therefore—whether you are student or teacher—to be sure that the initial approaches are within easy grasp. *Active* decorations that sweep across a plate or wrap around a vase or lamp base are not easy to do. There are the problems of placement and spacing and some experience is required to do this properly. Handling of the brush is another difficulty since we are a nation devoted to pencils and pens rather than “clusters of flexible hairs.”

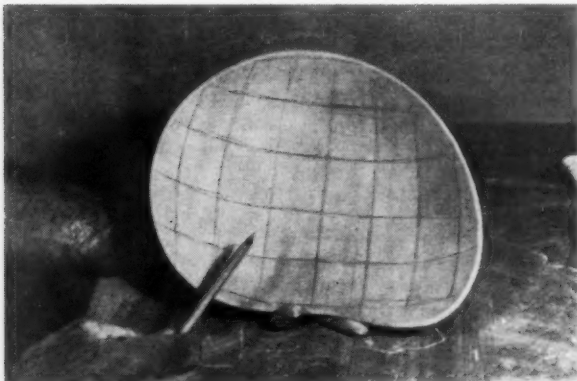
The decorations shown here are good beginning projects since they eliminate both of the above potential

problems. The designs are geometric and can be sketched in with a pencil (and ruler if you like). Moreover, long sweeping brush strokes are not required—this is a project in *printing* with the brush. If you fill your brush and touch the entire side of it to the greenware surface you will find it leaves a very interesting shape.

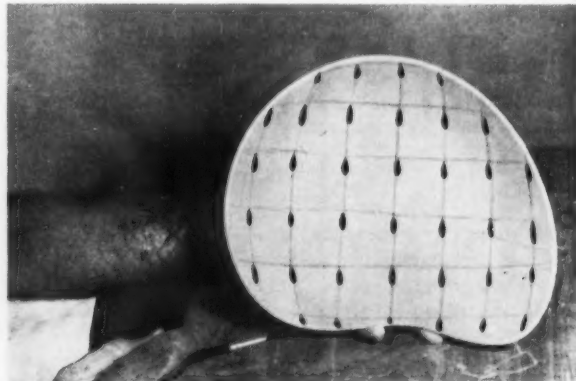
Pleasing patterns can be developed by the simple technique of *repeating*. Put these together and you have an interesting ceramic decoration.

Study your surface before sketching your repeat motif. The pattern can follow the basic shape or it can work in counterpoint. Whichever you choose be sure they complement each other. •

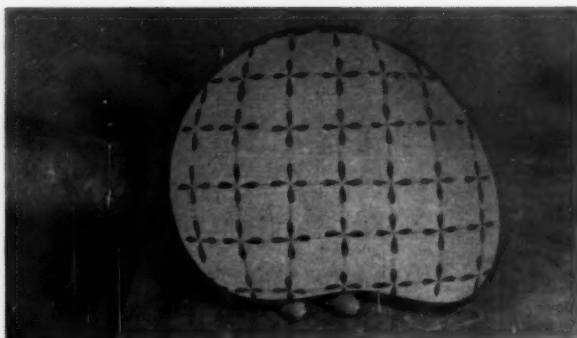
In this series of articles, no specific brand of underglaze is either suggested or implied. The nationally advertised brands are highly competitive in quality and price. Mr. Bellaire's advice is to use those brands you feel give you the best results.



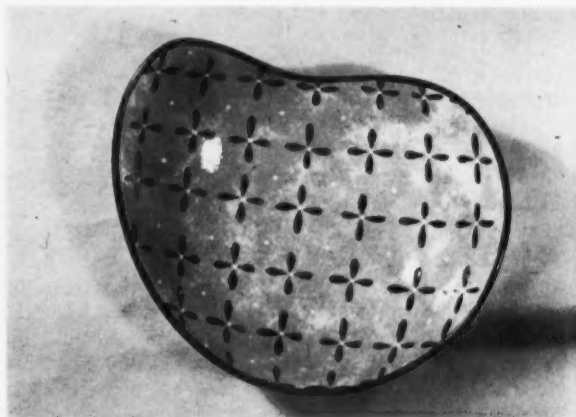
BACKGROUND COLOR was put on with a sponge then the placement was sketched in roughly with a pencil.

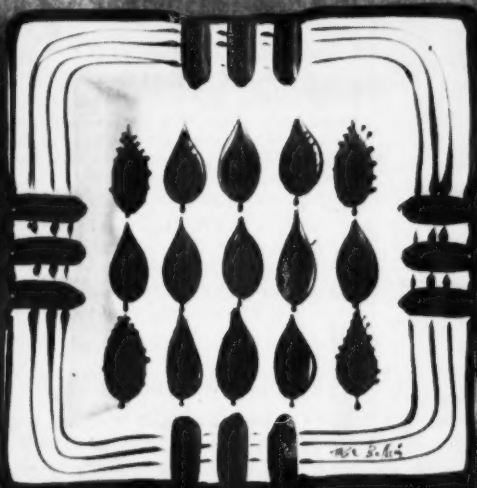


PRINTING with a small liner brush makes the floral shape. The brush is touched down in four directions and lifted cleanly.

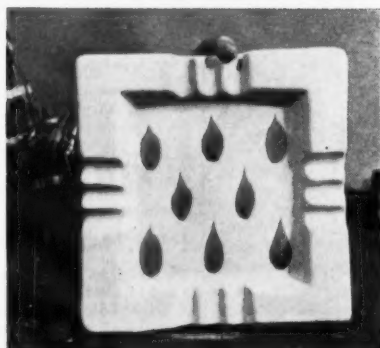


WHITE DOTS are “drilled” into the pattern by twisting a sgraffito tool between the fingers. The finished piece, glazed and fired is shown at the right.

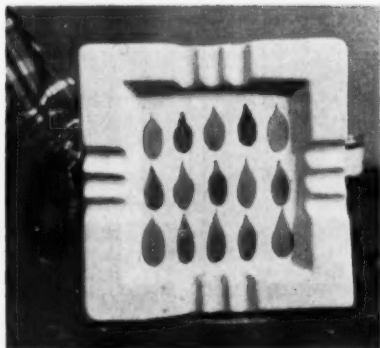




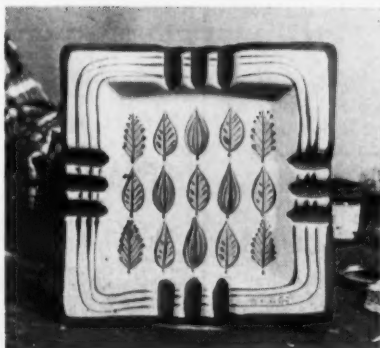
SQUARE shape will receive a repeat motif. Large brush is laid down and pulled slightly to make the tail.



SECOND color is put in, completing the square pattern. Alternating dark and light brown underglaze colors were used.



FINE liner brush makes border decoration tying the motif together. The leaflets are veined; three patterns used for added interest. The completed piece, bisqued, glazed and refired is shown above.



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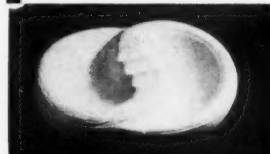
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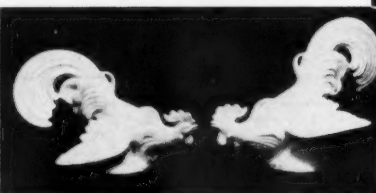
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Itinerary

(Continued from Page 13)

Handicrafts Guild and Canadian Guild of Potters. At Montreal Museum of Art.

ILLINOIS, CHICAGO

April 5-May 1

The Midwest Potters and Sculptors Annual juried Show. At Cromer and Quint Galleries, 615 N. State St.

IOWA, DES MOINES

April 5-May 3

Annual Iowa Artists' Show at the Des Moines Art Center, Greenwood Park. Media are jewelry, ceramics, textiles and metalwork.

KANSAS, TOPEKA

through April 15

An exhibition of pottery by Bernard Leach at The Mulvane Art Center.

KANSAS, WICHITA

April 11-May 20

The 14th National Decorative Arts-Ceramic Exhibition to be held at The Wichita Art Association, 401 N. Belmont Ave.

KENTUCKY, LOUISVILLE

April 1-30

The Art Center Annual Show for 1959. At J. B. Speed Museum. Sponsored by the Art Center Association.

LOUISIANA, BATON ROUGE

April 1-22

"National Ceramic Exhibition", Sixth Miami Annual, Smithsonian Institution Traveling Exhibition at Southern University.

MARYLAND, HAGERSTOWN

April 5-30

The Cumberland Valley Artists' 27th Annual Exhibition. At Washington County Museum of Fine Arts. Sculpture, ceramics and other media.

MASSACHUSETTS, ANDOVER

April 4-May 3

"Massachusetts Crafts of Today". At the Addison Gallery of American Art. Massachusetts crafts for the 1959 Boston Arts Festival will be selected from this exhibition.

MASSACHUSETTS, BOSTON

April 1-May 3

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MICHIGAN, LANSING

May 1-18

"National Ceramic Exhibition", Sixth Miami Show, Smithsonian Institution
(Continued on Page 34)

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... Suggestions

(Continued from Page 12)

Interesting Texture Effect

A versatile texture tool may be made by "fringing" the edge of a strip of copper window screen. "Fringe" it until it is about 1/2 inch long. Roll the screen as tightly as possible, wrapping the "handle" part with adhesive tape for comfort. The fringe will be like a stubby brush and can be used on dry, leather-hard or moist clay.

—Gladden Ceramics, Detroit, Mich.

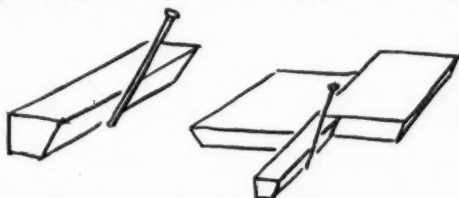
Identification of Tools

Wrap freezer tape twice around the handle of the tool where it will not interfere with the use of the tool. Write your name with a laundry marking pen on the tape. (I stick the tape on my oilcloth work surface to facilitate writing, then remove and wrap around the tool.) These labels will last through many washings.

—Betty G. Guill, Juneau, Alaska

Mosaic Hint

When working on designs with small pieces of glass tiles you often find the beveled edge side of a cut piece



leaves a vacant gap on the board. This often causes it to slide over or down on one side. A straight pin, placed at an angle will support the beveled edge. After the glue is set enough the pin can be removed.

—Peg Townsend, Tucson, Ariz.

Make Your Own Level

If you need a level you can make one from a test tube, Alka Seltzer bottle or any other tall, thin bottle. Fill the container with water, leaving a bubble of air, then cork it. It works fine.

—Florence Smith Sutton, Miami, Fla.

Slip Stretcher

Recently I was requested to cast a rather large ceramic piece at a time when my supply of slip was rather limited. But taking the chance that I had sufficient slip for the piece, I proceeded to pour it. As I was pouring the slip, I saw that I would not have enough. Glancing around, I spotted a pint fruit jar which I picked up and inserted into the slip in the mold, still continuing to pour so there would be no lines on the piece.

When I finished pouring, but without letting it touch the sides, I pushed the jar deeper into the slip. This made the slip level rise to the desired height. Then I obtained two objects to set on each side of the mold to hold the submerged jar perfectly centered and upright, until the casting was completed and the mold was ready to empty.

—Clarence A. Brown, Polson, Mont.

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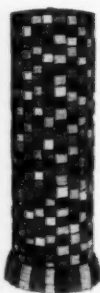


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Strictly Stoneware Glaze-Making Materials (part 7)

by F. CARLTON BALL



In the September issue, Carlton Ball responded to many requests with this series on how to make stoneware glazes. His approach is designed to help readers help themselves. To date, he has covered glaze-making materials, three series of glaze tests and a color test. If you have missed the beginning articles in this series, back issues may still be obtained. See page 38 for details.—Ed.

AS A ROUGH GUIDE to aid you in glaze experimentation, the following material should be memorized.

FLINT: This is the most important ingredient in a glaze for it is the glass-making material. Without flint, we wouldn't have a ceramic product. Flint is the raw material that furnishes silica (SiO_2). It is quartz in crystalline form that has been ground into a fine powder. The amount of flint in a stoneware glaze is about three or four times that of other materials. Flint gives the following qualities to a glaze:

1. It increases the hardness, strength and resistance to wear.
2. It resists chemical change or solution.
3. It has a low coefficient of expansion. Thus, an increase of flint in a glaze decreases the tendency of a glaze to craze.
4. No glaze colors are harmed by flint.
5. It has no undesirable properties.
6. It raises the firing temperature of a glaze. Too much flint, therefore, will prevent a glaze from maturing.
7. Too much flint may result in a devitrified glaze, one which forms crystals in cooling.
8. Too little flint may cause a dry surface on a glaze.

CHINA CLAY, KAOLIN OR ANY AVERAGE CLAY: Theoretically, all clays are $\text{Al}_2\text{O}_3 \cdot 2\text{SiO}_2 \cdot 2\text{H}_2\text{O}$. This chemical formula is close enough. As you can see, there is one molecule of alumina in clay and two molecules of silica. We want silica in glazes, so its presence is desirable. The reason clay is used in glazes is that we need alumina in most glazes and clay is the most inexpensive and easily accessible source of alumina. Clay has the following functions in a glaze:

1. It keeps the other glaze ingredients in suspension when mixed with water. In this way, feldspar, flint and frits can't pack in the bottom of the glaze container.
2. The plastic quality of clay keeps a layer of glaze stuck to a pot and prevents it from dusting off when the unfired pot is handled. These are two important physical properties.
3. The alumina in clay has a high melting point and is very refractory. Therefore, a little kaolin will keep a glaze from running down the side of a pot.
4. The alumina in clay prevents glazes from forming silicious crystals as the glaze cools. Glazes containing insufficient clay could have rough surfaces, scummy surfaces or be mottled or too opaque.
5. Clay makes glazes tougher, harder and stronger.
6. In some glazes, an increase of clay makes a glaze matt in texture. If a glaze does not become a matt with an increase in the amount of clay, then the flint content must be cut down.
7. Clay retards the crystallization of glazes, so it should be used sparingly or not at all in crystalline glazes.
8. Clay tends to make copper give a greener color to turquoise glazes.
9. Too much clay makes glazes crawl.

FELDSPAR: Feldspar, which gives its name to the family of glazes known as the feldspathic glazes, is a very important material in stoneware glazes. It is a common and widespread mineral, a rock that (so far as the potter is concerned) has four or five desirable elements. There usually are about six molecules of silica in feldspar. This is very desirable. Feldspar also contains about one molecule of alumina which is a help to glazes. In addition to these two refractory materials, feldspar also contains potassium (K_2O), sodium (Na_2O) and calcium (CaO), and sometimes lithium as well. These are excellent fluxing materials for glazes. Potassium is most commonly found in feldspar, then sodium, calcium, and lithium in large enough quantities to be important.

Feldspar is used in stoneware glazes

(Continued on Page 36)

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Q Answers to Questions

(Continued from Page 8)

The difficulties you mention are all due to "over-doping" of the slip. In other words, you have added too much electrolyte to the amount of clay and water. Your source of supply can give you the proper amount of body and electrolyte to mix for good results. You can obtain dry casting bodies already mixed with the proper amount of dry deflocculant. The only addition required is the correct amount of water and you might find this to be preferable.

I wouldn't try to "neutralize" the slip as this can become quite a chore and you might wind up with "dozens of gallons of slip." If you have only a small quantity you would be better off to throw it away. If you have a large quantity you can use it up by adding a very small amount to good slip and over a period of time gradually use it up in this way.—KEN SMITH.

Q Where can I get information on making my own decals?—H. V. V., Selden, N. Y.

This is a highly specialized field and we have never found any published information on the subject that would be applicable to the home craftsman. There are several companies now offering their service to the hobbyist and craftsman and they will make personalized decals in small quantities. You will find the names of several in the advertising sections of CM.

Q As the crafts teacher in our high school I have been ordering Dalton Red Clay in powder form. The students and I mix it up and let it age for a couple of months in crocks. However, it still seems to crack easily. Is there some way we can improve the plasticity?—F. R. W., Allentown, Pa.

Dalton Red Clay is not particularly a plastic clay; however, you can improve the workability considerably if you would buy it in the plastic form rather than as dry powder. Pugging by machine and mechanical de-airing will improve any clay over wedging by hand. Additional aging is also extremely helpful.—KEN SMITH.

Q I have heard contradictory remarks about the use of cones when firing the kiln. Is it necessary to use cones for every firing?—L. B. B., Los Angeles, Calif.

Use cones every time you fire the kiln, by all means! Ceramic firing is a time-temperature procedure. You do not really fire your ware to a certain temperature. It has to mature over a certain range over a period of time. A lower temperature and additional time can give the same maturity as a higher temperature and less time. There are so many variables affecting the firing of a kiln such as the amount of ware in a kiln load; the age of the elements; the placement of the ware; the load on the source of electricity, etc., it is almost impossible to satisfactorily predict the exact time and temperature required for good maturity. A cone sits in with the ware and receives the same heat treatment. It is a precision item and when it bends you know your ware has matured. This is such an excellent aid to firing successfully, and cones are so inexpensive, it is foolish to fire without them.

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

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Itinerary

(Continued from Page 30)

Traveling Exhibition. At Michigan State University.

NEW HAMPSHIRE, DURHAM

April 8-25

Exhibition of the New Hampshire Craft Guild for 1959 to be held at the University of New Hampshire. Pieces from this exhibition will be selected for showing at the 1959 Boston Arts Festival.

NEW HAMPSHIRE, MANCHESTER

through April 5

The 1959 New Hampshire Craft Guild Exhibition. Includes all crafts. Sponsored by the League of New Hampshire Arts and Crafts. At Currier Gallery of Art.

NEW YORK, NEW YORK

June 9-30

"National Ceramic Exhibition", Sixth Miami Annual, Smithsonian Institution Traveling Exhibition at the Design Center for Interiors.

NEW YORK, ROCHESTER

April 1-22

"British Artist-Craftsmen", Smithsonian Institution Traveling Exhibition at Rochester Memorial Art Gallery.

OHIO, AKRON

April 28

May Show at the Akron Art Institute with demonstrations by Sculptor Don Drumm, Painter Robert Laessig and Ceramist Miska Petersham.

OHIO, CLEVELAND

May 6-June 14

The 41st Annual May Show at the Special Exhibition Gallery of The Cleveland Museum of Art.

OKLAHOMA, TULSA

April 7-29

The 19th Oklahoma Artists' Annual Exhibition at the Philbrook Art Center, 2727 S. Rockford Rd.

TEXAS, DALLAS

April 17-19

Southwest Ceramic Association Show in the Dallas Garden Center building at State Fair Grounds.

VERMONT, BURLINGTON

May 5-May 27

The 1959 New Hampshire Craft Exhibition, sponsored by the League of New Hampshire Arts & Crafts. At Robert Hull Fleming Museum, University of Vermont.

WASHINGTON, SEATTLE

through April 8

Seventh Annual Northwest Craftsmen's Exhibition. At Henry Gallery, University of Washington.

(Continued on Page 37)

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MICHIGAN ARTIST-CRAFTSMEN: The 13th Annual Exhibition of the Michigan Artist-Craftsmen, at the Detroit Institute of Arts, was held September 30-October 26. The show was open to all Michigan residents and former residents.

From 248 entries, top award was given Miss Toshiko Takaazu for a seven-piece stoneware tea set (see "Pic of the Month" this issue) and a two-spouted stoneware bottle. Other win-



JUDGES of show (l to r) John Paul Miller, Charles Lakofsky, and Malcolm E. Lein.

ners in the ceramic field were Marc Hansen, Kalamazoo, purchase prize; \$50 awards each to Harvey Littleton, Verona, Wisconsin; Roy Pederson, Northville; and Marie Woo, Ann Arbor.

Jurying the show were John Paul Miller, Cleveland Institute of Art; Charles Lakofsky, Bowling Green University (Ohio); and Malcolm E. Lein, Saint Paul Gallery, Minnesota.



CERAMICS with Practical Use award of \$50 was given Roy Pederson for this stoneware bowl.

CERAMIC NATIONAL Trade Show and Workshop: Illuminating, stimulating and inspiring to the hobbyist will be the Ceramic National Trade Show and Workshop (successor to the Great Lakes Ceramic Hobby Exhibition). From April 30 through May 3, beautiful Franklin County Veteran's Memorial Building in Columbus, Ohio will be occupied by many of the leading ceramic manufacturers and suppliers. Kilns, wheels, colors, molds, glazes—virtually every item of ceramic interest will be on display.

One of the special features will be lectures and demonstrations on all facets of ceramics. There will be on the average of 25 demonstrations each day, with probably five taking place simultaneously. Tom Sellers, editorial associate of CM, will teach throwing each morning of the show, as well as different decorating techniques. Another CM associate, Edris Eckhardt, will teach basic sculpture. Glen Lukens, of California, will present special lectures on talc bodies and also on glass. Another well-known guest instructor will be Juan Jose Segura.

A special display of potter's wheels will be one of the innovations at this show with several manufacturers participating. In addition, there will be special morning classes with a limited enrollment, workshops, and friendly hobby competition. One of the other

highlights will be a traveling exhibition of mosaics from the Immaculate Heart College in Los Angeles.

On May 2, the National Ceramic Association meeting will be held.



Edris Eckhardt



Tom Sellers

According to Arthur Higgs, Managing Director, the show hours are as follows: Thursday through Saturday, 11 A.M. to 1 P.M., Registered Wholesale Buyers; 1 P.M. to 5:30 P.M., General Public; 7 P.M. to 10 P.M., General Public. Sunday, 11 A.M. to 12:30 P.M., Registered Wholesale Buyers; 12:30 P.M. to 6 P.M., General Public.

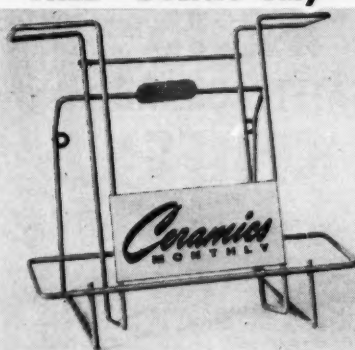
Convenient hotel headquarters will be the Deshler-Hilton Hotel.

For schedules and information write to Arthur E. Higgs, 414 N. Jefferson, Bay City, Michigan.

MIDWEST CERAMIC SHOW: The Midwest Ceramic Association will present its first annual ceramic show on April 25-26, in Memorial Hall, Dayton, Ohio. On the agenda will be demonstra-

(Continued on Page 36)

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Strictly Stoneware

(Continued from Page 32)

as the main source of potassium in an insoluble form. Nearly all pottery feldspars on the market contain about one molecule of potassium. Usually sodium or calcium, or both, comprise the remainder of the molecule of fluxing material. It is difficult to buy a "soda spar," a feldspar which contains a relatively high percentage of sodium oxide. Feldspars could be considered to be a frit found in nature. Feldspars melt into a beautiful glaze at cone 14. The alumina and silica content in feldspars is too high to allow it to melt at a lower temperature. If 10% whiting, dolomite, talc or a similar fluxing material is added to feldspar, it melts into a good glaze at cone 10. Many good stoneware glazes are nearly all feldspar. Feldspar in a glaze imparts these qualities:

1. All of the properties that flint gives a glaze. 2. Some of the qualities of clay, especially those that alumina imparts. 3. Feldspar may make a glaze milky, translucent or semi-opaque and beautiful. 4. It adds to the depth or thickness of a glaze. 5. It is the insoluble source of sodium and potassium. 6. Sodium and potassium added to a glaze are important fluxing elements. They have similar actions that are as follows: they promote desirable colors without destroying color; they make manganese a clearer violet color and copper a bluer color; they have the highest coefficient of expansion so the more sodium and potassium present in a glaze, the more likely it is to craze; they promote a more fluid quality to a glaze.

To Be Continued.

CeramActivities

(Continued from Page 35)

tions by well-known artists; ceramic products of nationally-known manufacturers; hobbyist displays and amateur competition. Complete details may be obtained by writing John Garwood, General Chairman, Box 337, New Lebanon, O.

The Midwest Ceramic Association, at a recent meeting, elected the following to serve as officers: President Jay Sim, Old Trail Studio, Ft. Wayne, Ind.; Vice President Marilyn Schlitz, Holiday House, Findlay, O.; Secretary Mildred Cox, Rainbow, Dayton; Treasurer Vera Allen, Vera K. Studio, Dayton; and Director of Publicity Marie Smith, Marie's Ceramic Studio, Dayton.

(Continued on Page 38)

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CERAMICS MONTHLY

HOBBY SHOWS & SUMMER WORKSHOPS

HOBBY-TRADE SHOWS stimulate interest in the ceramic field and many are already scheduled. On these occasions manufacturers and dealers display, for the benefit of hobbyists, all that is new and/or useful in the way of supplies and equipment — glazes and underglazes, enamels, kilns, molds, tools, brushes, etc. Concurrent with each show is a competitive exhibition with a wide range of classes and prizes.

THE CERAMIC NATIONAL TRADE SHOW AND WORKSHOP

Veteran's Memorial Bldg.,
Columbus, Ohio
April 30-May 3
Successor to the Great Lakes Hobby Show. For information write Art Higgs, Managing Director, 414 N. Jefferson, Bay City, Mich.

EASTERN CERAMIC HOBBY SHOW,

Convention Hall,
Asbury Park, N. J.
May 21-24
The 7th Annual Eastern Show sponsored by Ceramic Leagues, Inc. For information write Jerry Gasque, Managing Director, Ceramic Expositions, Inc., Convention Hall, Asbury Park.

KENMORE CERAMIC GUILD SHOW,

Kenmore Memorial Hall,
Kenmore, New York
May 16
The 9th Annual Kenmore Ceramic Guild Show. Hours 3-8 p.m. For further information write Mrs. Ruth Landgraf, 94 Eugene Ave., Kenmore 17.

MID-STATES CERAMICS SHOW,

Hotel Chase Exposition Hall,
St. Louis, Missouri
June 5-6
Annual exhibition. For information contact Helen Wulfers, Helen's Gift Shoppe, 5094 Emerson Avenue, St. Louis 20.

MIDWEST CERAMIC SHOW (Dayton),

Memorial Hall,
Dayton, Ohio
April 25-26
Sponsored by the Midwest Ceramic Association. For information write John Garwood, General Chairman, Box 337, New Lebanon, Ohio.

MIDWEST CERAMIC SHOW

(Waterloo), Masonic Temple,
Waterloo, Iowa
April 25-26
The 7th Annual Midwest Ceramic Show. For information write Phyllis Gericke, Art Craft Studio, 1620 Commercial St.

SOUTHWEST CERAMIC SHOW,

Garden Center,
Dallas, Texas
April 17-19
Sponsored by the Southwest Ceramic Association. For information write Mrs. Dorothy Harrison, 1822 Huntington.

SUMMER WORKSHOPS are ideal for vacationing hobbyists—allowing them to mix pleasure with pleasure. Our list to date:

D. C., WASHINGTON

June 12-23
The Catholic University of America. Workshop to include lectures, demonstrations, practicums and conferences. Write: Mary Tinley Daly, Public Relations, The Catholic University of America.

INDIANA, INDIANAPOLIS

June 15-August 28
American Art Clay Company workshops in ceramics and metal enameling. Two week courses in each throughout summer. Write American Art Clay Company, 4717 W. 16th Street.

MEXICO, OAXACA, TAXCO, MEXICO CITY

July 26-August 7
Arts and Crafts Tours to Mexico. Length of tours, 13 days. Write to T. H. Hewitt, 2413 Driscoll, Houston 19, Texas.

NEW YORK, NEW YORK

June 1-July 24
Craft Students League, West Side YWCA. Courses: 8 weeks. Ceramics and enameling. Instructors: Roberta Leber and Gertrud Englander. For details write: Miss Helen T. Warner, Director, Craft Students League, 840 Eighth Avenue.

NEW YORK, SYRACUSE

July 6-August 14
The Chautauqua Center of Syracuse University. James Achuff has been appointed to the visiting faculty to teach ceramics from July 6 to August 14. For details write The Chautauqua Center, Syracuse University.

OHIO, YELLOW SPRINGS

July 5-18
Antioch College. Pottery and Ceramic Sculpture. Instructors: David Porter Hatch and Helen Richter Watson. For details write: Director of Continuing Education, Pottery-Ceramics Workshop.

TENNESSEE, GATLINBURG

June 15-July 21
Pi Beta Phi School and University of Tennessee. Courses offered: Advanced Pottery (Barbara McDonald, instructor); Beginning Pottery (McDonald); Metalwork (Marian G. Heard, instructor); Beginning Enameling (Helen Worrall, instructor); Advanced Enameling (Worrall); Beginning Jewelry (C. Jane Glass, instructor); Advanced Jewelry (Glass); Craft Design (Jean Hemphill, instructor); Weaving (Berta Frey, instructor). Write to Pi Beta Phi School, Gatlinburg.

WASHINGTON, LA CONNER

June 22-July 31
Fidalgo Allied Arts. Beginning pottery, master class. Courses: minimum one week; maximum six weeks. Instructors: Hilary Moth and Louis Hafermehl. Write: Fidalgo Allied Arts, Box 476.

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